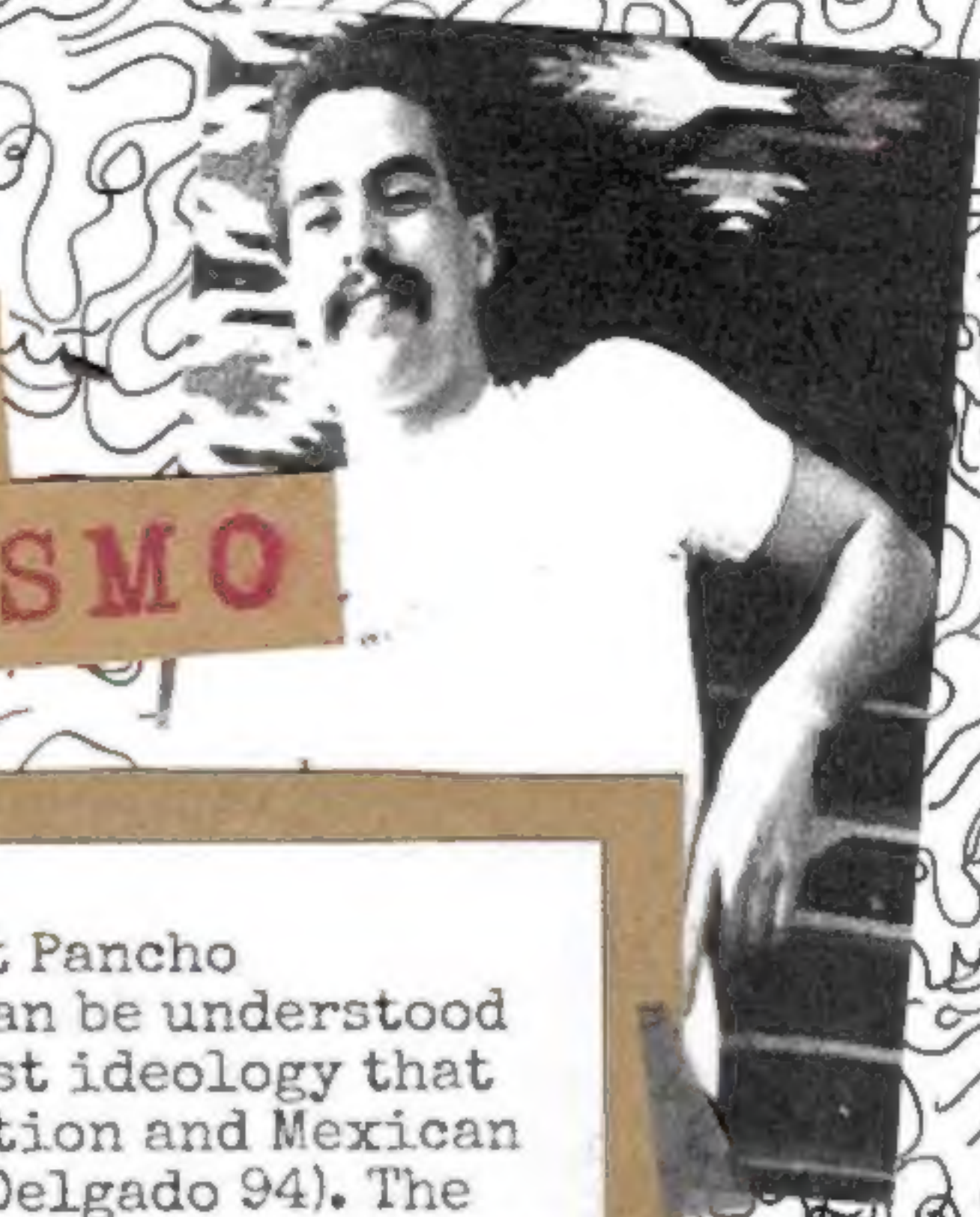


QUEERING CHICANISMO

According to sociologist Pancho McFarland, Chicanismo can be understood as "a cultural nationalist ideology that addresses racial domination and Mexican American empowerment" (Delgado 94). The Chicano Nationalist movement served as an empowered response against the oppression and policing of Mexican-Americans, and most importantly, allowed for the formation of a politicized collective identity. Through a sense of unity, Chicanismo became a major driving force of the Chicano and Brown Pride movements of the 60s. Identifying as Chicano became associated with a sense of cultural pride and a strong political position- one that advocated for the liberation and empowerment of Mexican Americans. Additionally, through Chicanismo, many Chicanos came to advocate for the appreciation of Mexican Americans' unique "cultural expressions arising from the Indigenous, Mexican, and American roots" (Delgado 98). In this way, Chicanismo became a way for second, third, and even fourth generations to remain culturally connected to their Mexican roots and traditional beliefs in male superiority and the importance of starting families.





The queering of Chicanismo involves taking a step back from traditional, heterosexist, and pro-family ideas of Chicano pride and asserting them onto queer, female, trans, and non-normative Chicanos in a way that affirms their identity rather than diminishes it. Within traditional Chicanismo, there is an influence of traditional machista values of male superiority, heteronormativity, and the importance of marriage and family. Through the queering of Chicanismo, the Chicano identity becomes inclusive and even loving of non-normative identities. It becomes a beautiful intersection—an inseparable amalgamation—of one's identity as a gay/trans/queer Chicano. However, the queering of Chicanismo also brings into focus the ways traditional Mexican masculinity and nationalism interact with queer identities that do not value the same ideologies that oppress them. It's this complex relationship between two seemingly "opposing" identities that the queering of Chicanismo seeks to reconcile— and something that Terrill explores in his work.

Queering CHICANISMO

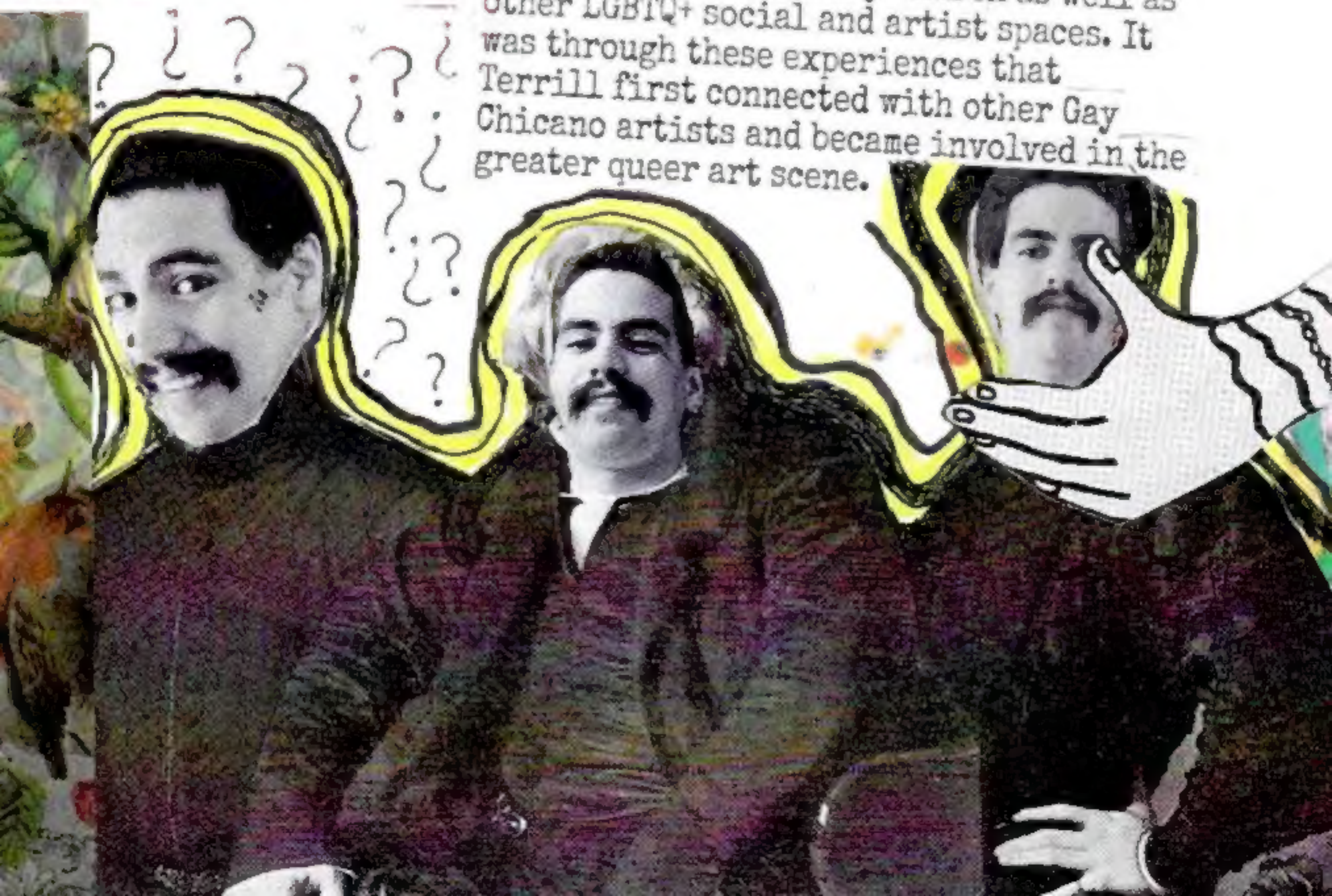
Born in 1955, Joey Terrill was born into a Mexican-American household in Los Angeles, California. Growing up in an artistic household with an artist father and a dancer mother, Terrill was exposed to the importance of art since childhood. It was during his early years that Terrill first became invested in popular culture, art, comics, magazines, and anything that fueled his creative mind. Later on, these early experiences with art and popular culture would become greatly influential in the development of his art.



JOEY


TERRILL

Terrill attended Cathedral High School, where he first became involved in activism through La Huelga and the Workers Rights Movement. He eventually went on to study art at Immaculate Heart College, where he became more involved in queer artist spaces and Chicano activism. Shortly after learning about the Stonewall Riots of 1969, he became involved in a local lesbian and gay youth group through the Metropolitan Community Church as well as other LGBTQ+ social and artist spaces. It was through these experiences that Terrill first connected with other Gay Chicano artists and became involved in the greater queer art scene.

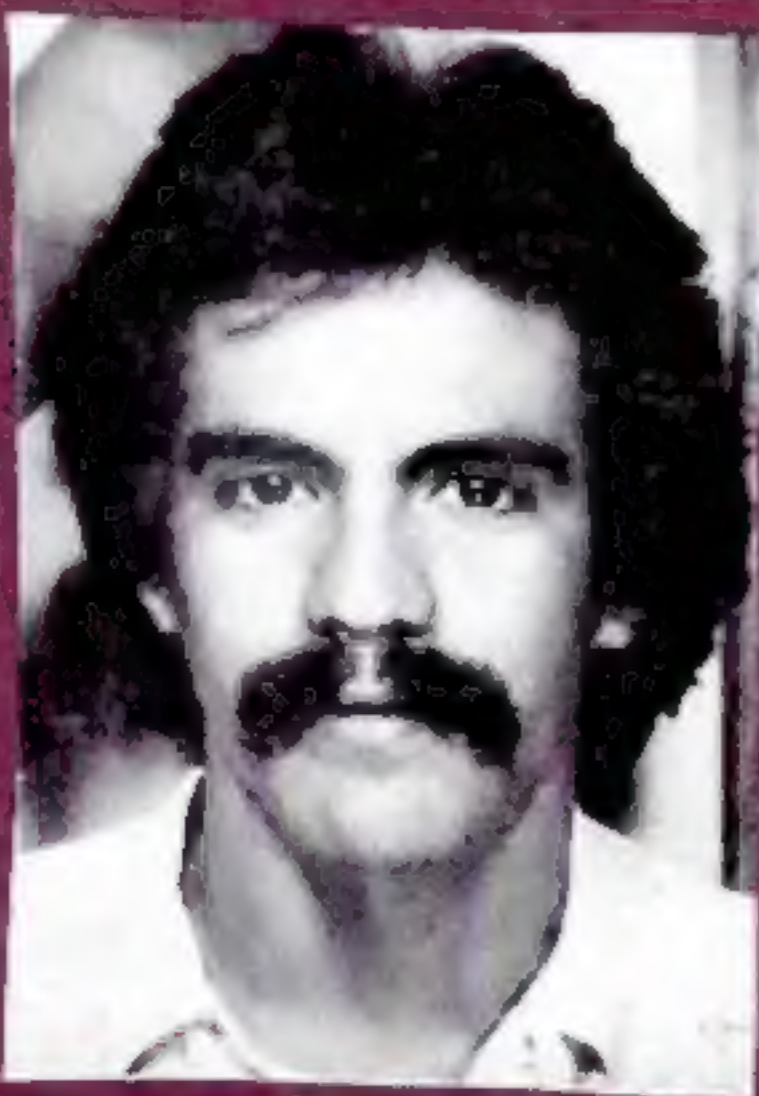


TERRILL'S


ART



In 1975 Terrill's work was exhibited in the collaborative exhibition, *Escandalosas!* alongside the work of Mundo Meza, Teddy Sandoval, Jack Vargas, and other artists. Through the exhibition, Terrill became close friends with Sandoval and Meza, with whom he went on to create some of his most known works, including *Homeboy Beautiful* and the *Maricón/Malflora* shirts. His work critiques the homophobia, machismo, and familial prerogatives of Chicano culture while also portraying the lived realities of chosen family, intimacy, and mourning experienced by queer Chicanos of the time.



After testing HIV-positive in 1989, Terrill's work began exploring the intersections of his identity as an HIV-positive Gay Chicano, and the themes of loss, mourning, and family that came with the HIV/AIDS epidemic. His illustrations in *Chicos Modernos* exemplify his work in activist spaces advocating for HIV prevention and safer sex practices amongst Gay Chicanos and Spanish-speaking communities. Today Terrill is still an active artist and AIDS advocate, known and respected for his contributions to the Queer Chicano movement and art. Much of his work is still exhibited and archived in ONE Archive.



*arte
camo
protesta*

HOMEBY

BEAUTIFUL

Though only consisting of two volumes, Homeboy Beautiful offers a beautiful and high-fashion-esque parody of "Homeboy" culture through the portrayals of the "homo-homeboy" (a gang-affiliated male or "cholo" who uses homophobia to repress his own gay desires). Touching on issues of identity, machismo, homophobia, and gang culture, the two magazines provide a unique and "queered" approach to the homemaking magazines that Terrill sought to parody. Through columns like "Ask Lil Loca," homo-homeboy exposés, and beautifully photographed sections of Chola fashion, Terrill created a masterpiece that truly queered the heteronormative "homeboy" and even Chicano culture. Through the character of the "homo-homeboy," Terrill offered a valuable critique of Chicano culture's enforcement of machismo and its normalization of aggression, violence, and subjugation of the feminine. Though the "homo-homeboy" is in no way representative of Chicano men as an entire community, the character shines a light on the reproduction of problematic and harmful ideas within Chicano culture that are often valued for their Mexican cultural significance. Through humor and parodied depictions of cholo culture, Terrill created a magazine that intimately

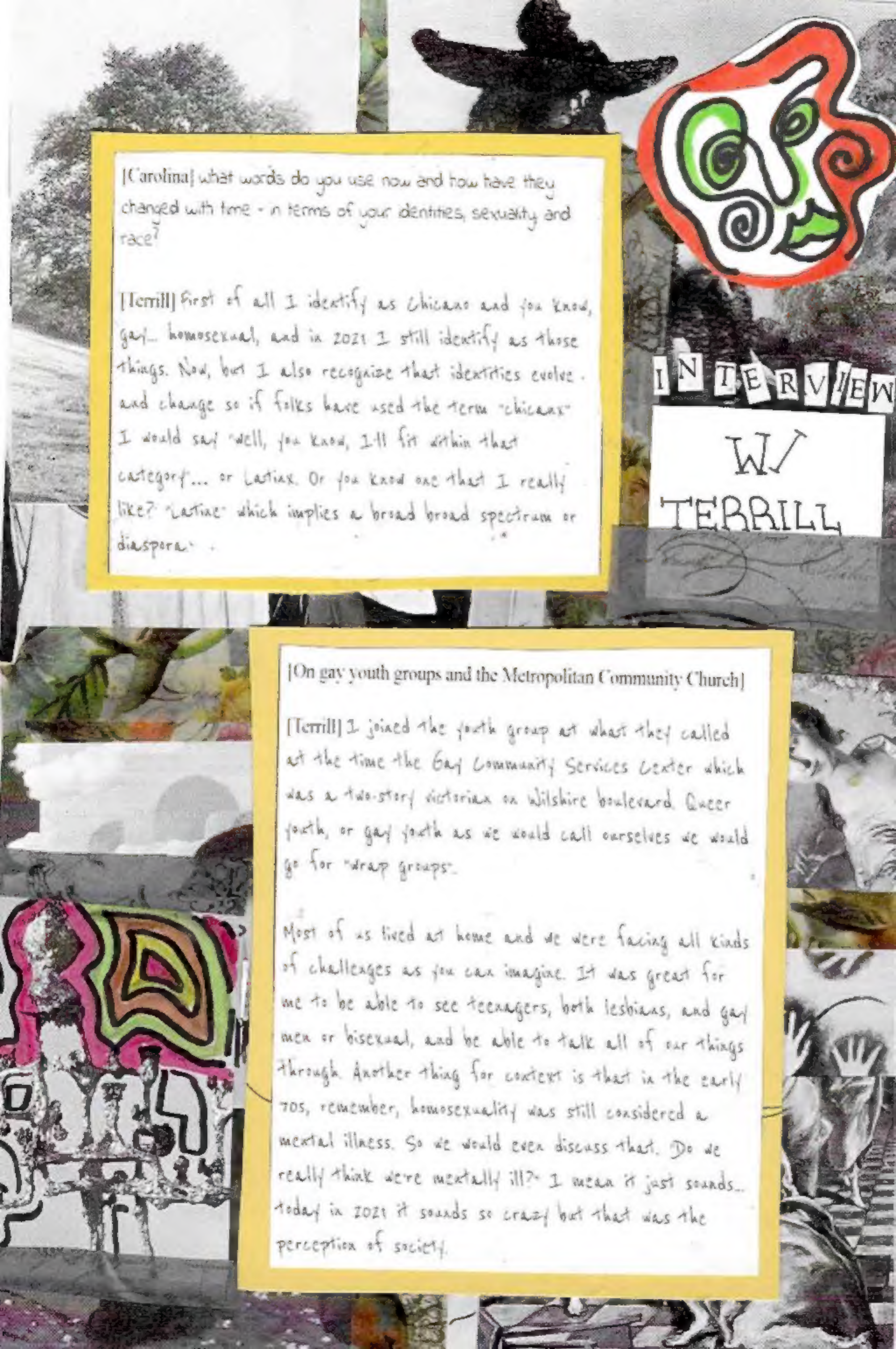
addressed the struggles of sexuality within Chicano communities while also creating a space where other queer Chicanos could see their experiences represented through light-hearted and yet shocking art.

Take
one↓

Homeboy Beautiful



\$3.50 in the U.S.A.



[Carolina] what words do you use now and how have they changed with time - in terms of your identities, sexuality and race?

[Terrill] First of all I identify as Chicano and you know, gay... homosexual, and in 2021 I still identify as those things. Now, but I also recognize that identities evolve and change so if folks have used the term "chicanx" I would say "well, you know, I'll fit within that category"... or Latinx. Or you know one that I really like? "Latine" which implies a broad broad spectrum or diaspora."

INTERVIEW

W
TERRILL

[On gay youth groups and the Metropolitan Community Church]

[Terrill] I joined the youth group at what they called at the time the Gay Community Services Center which was a two-story victorian on Wilshire boulevard. Queer youth, or gay youth as we would call ourselves we would go for "drag groups".

Most of us lived at home and we were facing all kinds of challenges as you can imagine. It was great for me to be able to see teenagers, both lesbians, and gay men or bisexual, and be able to talk all of our things through. Another thing for context is that in the early 70s, remember, homosexuality was still considered a mental illness. So we would even discuss that. Do we really think we're mentally ill? I mean it just sounds... today in 2021 it sounds so crazy but that was the perception of society.

I also joined the youth group at Metropolitan Community Church which was founded by Reverend Perry in Los Angeles and some of the youth there became friends of mine for years... many many years. It was also, for me at the time, coming from the Mexican Catholic tradition where I still thought of myself as a good Catholic boy to have a religious setting where Reverend Troy Perry was, you know, from the pulp, like "God loves you. He loves us queers! He loves us dykes! Amen! Hallelujah!" and I was like yeah okay. It was really invigorating and empowering and I recognize years later now that really informed my self-esteem in ways that I really couldn't have determined at that time.


[Carolina] Your style in Chicos Modernos is very unique. Archiving a Pandemic especially points out the immense detail within the expressions of each character. What influenced this particular style?

[Terrill] Yeah because I knew that I wasn't very adept at cartooning so what I did was I got friends together and I had them pose forty different scenarios. I said "okay this one you're going to be standing at a bar" so I had them pose and I took polaroids. So they [the expressions] were actually taken from live people and as much as I could I tried to give it some expressions based on my actual models.

[Carolina] As someone who has witnessed massive changes in queer culture and within the Chicane community, are there any ways in which the HIV epidemic changed your art?

It certainly affected my work. I was always reflecting on my community, reflecting and painting my friends, partners, and lovers. And so eventually because of the personal narrative -AIDS and HIV- I mean how could I not paint that? It was happening all around me. So there are a few paintings I've done which are directly about HIV- either the grieving or the friends that I have lost to AIDS.






[Carolina] while conducting my research I learned of your time living in New York- which is known for its immense artistic environment. How have the different physical communities you've lived in shaped your work?


[Terrill] At that point in time, you could count the number of Mexicans in New York on one hand. There were Puerto Ricans, there were Central Americans, Dominicans but Mexicans were just not around. And that became a part of my exploration of [how] the art that I was gonna make related to New York City. And so I did a series called "Chicanos in New York".

I had two goals in mind when I moved to New York. I told myself A) I want to see John and Yoko. Even if it was just in Central Park and I could see them and wave to them. But instead what happened was that I was four blocks away the day John Lennon was killed. That was such a traumatic event obviously for myself but for all of New York. So I got to experience New York grieving in mass. And the other goal I had was to exhibit my art which I was able to do in April of 1981.



[Carolina] Many of the articles I read about you, spoke of your art alongside that of Teddy Sandoval (who was also a contributor of Homeboy Beautiful) and Mundo Meza. How did meeting fellow artists with whom you shared visions and ideas shape the direction of your work?

[Terrill] Art making was a collaborative effort as far as I was concerned, especially given that I was focusing on my gay identity. So the fact that there were other gay Chicano artists- we would get together. We really bonded and connected.



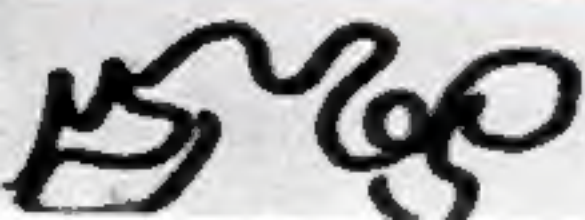
So that was the major influence for me. And then, separate from that as well, early on what axis I had to see the work of Frida Kahlo was extremely moving to me. It was also something that was an eye-opener, and I think I've expressed this before that one of the things I loved about Frida Kahlo's work was the confessional aspects of her personal narratives. Her birth. I remember seeing that small image of her birth and it moved me tremendously. And I thought "wow I wish I could be that forthright and direct". I didn't want to paint like her style. I wanted to be able to put my personal stuff out there like she did.



P28

[On Homeboy Beautiful]

[Terrill] I was looking at ways to do something that expressed Chicano, but particularly, homeboy mentality using humor. In Los Angeles, Chicanos are everywhere but we're invisible or we're not recognized or people are indifferent to us. And again with the popular culture, all of the magazines about Los Angeles focused on the wealthy or the middle class. But there wasn't anything that even acknowledged that Latinos or homeboys existed. And so I came up with this idea of doing a magazine- which actually came out of the mail art scene. It was a parody of things like House Beautiful, so "Homeboy magazine" or a Cosmopolitan magazine. Those kinds of middle-class magazines. And at the same time that I wanted to do a parody of those middle-class, mostly white audience magazines, I also wanted to somehow comment on the misogyny and homophobia inherent in homeboy culture.



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CLASSIFIEDS



"Tony"

dedications

"In God" to Earl Yeromushin
from Sophie

"no white and blue dream"
to Tony of Green Cove

"I love you so" to James Dean
from

"place vs love vs submarine"
to Herman from Jerry

"the gambler" to Robert Smith
from Zane Conrad